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derivation from 'freeze.''' Is there any more justification for this than for the one that in those days of variable spelling "*Freezland*" was Friesland? Again, attention might have been called to the following metrical scheme of lines 435-6 :

Be gone, be gone,  
My Juggy, my Puggy,  
Be gone my Love, my Dear,  
My Money is gone,  
And ware I have none,  
But one poor Lamb-skin here.

In the original text Brewer designated only "Scen. i" of the first act. The twelve, that we have found, might have been indicated in the *Notes*. Lastly, although all the characters of the drama as "*Donald*," "*Nuns*," etc. are not mentioned in the "Persons of the Play," nothing is said of this.

In fine, adverse criticism aside, Mr. Swaen in his edition of *The Love-sick King* has furnished the student of our earlier literature an excellent text, he has appended valuable information, and he has put into our hands a most scrupulous reprint of one of the Elizabethan plays.

CHARLES K. MESCHTER.

*Lehigh University.*

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*Island in Vergangenheit und Gegenwart.* Von PAUL HERRMANN. Two vols. Leipzig, Engelmann, 1907.

The critic of Paul Herrmann's *Island*—unless indeed one of a band whose members may be reckoned on the fingers of one's hands—must perforce start out with the admission of partial incompetence to do justice to all its parts; especially if the opportunity has not been granted him to see far off Isafold with his own eyes. The following remarks are written with this reservation.

Good books and articles on Iceland have been rapidly multiplying of late, thanks to the recent considerable improvements in communication, until, with the appearance of the sketch in Baedeker's *Scandinavia* (1909), the island, from being a terra incognita, has advanced to take its place with the regular 'civilized' tourist countries. Herrmann's book, containing

as it does the very best materials culled from the works of his numerous predecessors, marks this epoch in but another way. We hope and rather imagine that it will be the last of the kind, and that henceforth travel, descriptions, and impressions on the one hand, and scientific treatises on the other, will be more clearly separated than has been the case so far, in most books on Iceland.

Herrmann, who is a teacher at the gymnasium of Torgau, was enabled to undertake this expensive journey by the generosity of the Prussian Department of Education. Originally planned only as the record of his experiences in the rarely visited South and East, the book was made to include a general cultural and physical conspectus of the whole island, with especial attention to the localities of the Sagas.

The result has been, unavoidably perhaps, rather unfortunate. Many repetitions are necessitated, and *e. g.*, the accompanying Saga accounts are pulled to pieces again and again to illustrate now this point now that. Moreover, though roughly divided into I) Land und Leute, and II) Reisebericht, and however reliably compiled, the book suffers by its twofold nature. The reader desiring exact information will prefer to get it from the respective authorities; whereas the reader desiring bright narrative and telling word pictures will fight shy of the frequent discussions of moot questions, and, we fear, skip also large portions of the very painstaking journal which—as the whole of the ca. 650 pages—is, to be sure, reasonably interesting and instructive, but also entirely devoid of humor. And that, we beg to submit, is a serious matter in a book attempting to give an exhaustive treatment of a people famed for their swift and fierce repartee and rich Celtic humor.

Best, perhaps is the treatment of recent developments in Icelandic art and literature, with the welcome translations, by the author, of nineteen new lyrics, and the appreciation of Indriði Einarsson's dramatic production. Valuable features are also the interspersed biographies of eminent men, and the chapter on the relations of Iceland with Germany (where he misses a trick, though, in failing to give an account of the picturesque personality of the skald Sighvatr Thorðarson and his wanderings).

Considering the multifarious information gathered in these volumes, there seem to be remark-

ably few errors of statement or fact. Only a few peccadilloes have been noted, such as when the author categorically refers to Eystein Ásgrímsson's 'Lilja' as "das innigste kunstvollste Gedicht des Mittelalters";<sup>1</sup> or asserts that the waterfalls of Iceland contain "a thousand million horsepower" which is more than doubtful, immense though their potential convertible energy unquestionably is. In this connection it is to be regretted that the author does not inform us of the probable attitude of the Icelandic legislature on the concession and acquisition (by foreign capital) of these sources of future wealth, in view of the fact that 'Vandfall-politik' has been, for some time already, an absolutely vital issue in the other Northern countries.

A more serious shortcoming is a certain lack of correlation, various customs and institutions being discussed as specifically Icelandic which really are pan-Scandinavian; *e. g.*, the scheme of housing in separate buildings for the several purposes, the system of naming, features of pronunciation (*cf.* below), and the ancient sport of horse-fighting (*hestavíg*) put an end to in 1627 (which, by the way, was practiced in Telemarken down into the eighteenth century).

Most surprising is the author's exhibition of 'prejudiced phonetics.' He greatly dislikes the modern pronunciation of old *rn* (and *nn*) as *ddn*, and of *rl* (and *ll*) as *ddl* which, he opines, is neither beautiful nor historically justifiable (!). And yet a very closely allied sound<sup>2</sup> is daily produced by millions of E. Norwegians and Swedes, as well as Scandinavian *u*, of whose existence Herrmann seems entirely unaware. The pronunciation of *á* as *au* finds more favor in his eyes as "historisch eher berechtigt" (!).

The author's powers of original observation are not large. He definitely declines to venture an opinion on the characteristics of the people as a whole, yet fails to give any but idealized accounts of the individuals he meets—a slightly sentimental attitude, begotten in many, it seems, by the pathetic history and, after all, dubious outlook of that sympathetic little nation.

There are good indices; but it is to be regretted that a list of the numerous books used and mentioned was not added.

LEE M. HOLLANDER.

*Ann Arbor, Mich.*

<sup>1</sup> Uncritically quoted from Mogk, *Grundriss*, II, p. 714.

<sup>2</sup> *Cf.* Sievers, *Phonetik*, § 321.

## CORRESPONDENCE.

### ON "FEELDES" IN THE *Knight's Tale*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—To Mr. Gibbs's references in *Modern Language Notes* for November (xxiv, 197-8), may be added:

Eche man bare a sheeld  
So freshly depaynted that all the feld  
Enleymed was of this fresh aray.  
—*Partonope*, vv. 6374 ff.

.I. escu d'or ot Caradox  
A orleure clere et fine,  
Tout le pais en enlumine.  
—*Perceval li Gallois*, vv. 13512-4 (Potvin, III, 154).

La dipintura è sì ricca e polita,  
Che d'or tutto il giardino alluminava.  
—Bojardo, *Orlando Innamorato*, I, 6, 53.

La veisseiz maint bon conrei,  
Maint buen cheval baucent et sor,  
Et maint chier garnement a or,  
De dras de soie et de cendé  
Maint chier bliaz d'orfreis bendé,  
Tot li pais en reflambeie.  
—*Roman de Troie*, vv. 13000 ff. (ed. Joly, II, 184).

G. L. KITREDGE.

*Cambridge, Mass.*

### "NEVER LESS ALONE THAN WHEN ALONE."

To the Editors of *Mod. Lang. Notes*.

SIRS:—Here is an early use of the thought, sixty years at least before Prof. Cook's earliest reference. Henry, seventh baron Morley, was a semi-official translator of classics for Henry VIII. His daughter married Anne Boleyn's brother.

HENRY LORD MORLEY TO HIS POSTERITY.

Never was I lesse alone than being alone,  
Here in this chamber evill thought had I none  
But always I thought to bryng the mynd to rest,  
And yt thought off all thoughts I juge it the beste.  
For yf my coffers hade ben full of perle & golde,  
And Fortune hade favorde me then as y<sup>t</sup> I wolde,  
The mynde out of quyat, so sage Senek sethe,  
It hade ben no felicitie, but a paynfull dethe.  
Love then whoo love wyll to stand in hyge degre,  
I blame hym not a whytte, so y<sup>t</sup> he follow me;  
And take his losse as quietly as when y<sup>t</sup> he doth wynne,  
Then Fortune hath no maistre of that state he ys in.